ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Location of original: The National Art Library, Victoria and Albert Museum, London

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

T.83. 1953 M.E.S.

# RENOIR

THE ARTS COUNCIL 1953

'La Parisienne' [44]
63 by 41½ inches
*National Museum of Wales*

# *RENOIR*

AN EXHIBITION SPONSORED BY

*THE EDINBURGH FESTIVAL SOCIETY*

AND ARRANGED JOINTLY WITH THE

*ARTS COUNCIL OF GREAT BRITAIN*

AT THE TATE GALLERY LONDON

25 SEPTEMBER TO 25 OCTOBER

ARTS COUNCIL 1953

COVER: *Two Girls* [28], 30¾ × 25¼ *in.* R. A. Peto, Esq

*The colour blocks for the Frontispiece have been kindly lent by the National Museum of Wales*

*Second Impression*

Printed by the Shenval Press, London and Hertford

L.3554.
22. 8. 1959.

# FOREWORD

Once again the Edinburgh Festival has included in its programme an important art exhibition devoted to the work of one painter; and again it has been possible, thanks to the generous co-operation of lenders, to bring the exhibition to the Tate Gallery in London. Last year it was Degas; and now Renoir follows appropriately. This is the first public one-man exhibition of this great artist to be held in Great Britain for many years. If it is necessarily somewhat restricted in scope—there are, for example, not as many paintings of nudes and flowers as one might have wished—the various periods have all been covered, and his spectacular development as a sculptor in his declining years is represented by his most important works.

The selection of the works here shown has been made by Sir John Rothenstein, Director of the Tate Gallery, for the Edinburgh Festival Society, who has also written the introduction to the catalogue, Mr W. McTaggart for the Royal Scottish Academy, in whose galleries the exhibition was shown in Edinburgh, and myself and Mr Gabriel White for the Arts Council. Mr Ronald Alley, Assistant Keeper at the Tate Gallery, has compiled the catalogue.

Sincere thanks are due to all the lenders, and in particular to H.E. the French Ambassador and the French authorities who through the Association Française d'Action Artistique have contributed five paintings, two of which come from the Louvre. No less than four pictures have been generously lent by four public collections in the United States—those at Boston, Providence, Minneapolis and Toledo. The National Museum of Wales has contributed the splendid *La Parisienne*, recently bequeathed to them by the late Miss Gwendoline Davies, which with *La Loge* was shown with five other works by Renoir at the first Impressionist exhibition in 1874. Three major works have been lent by the Home House Trustees, through the Courtauld Institute of Art. The other lenders, both public and private, whose names appear elsewhere, receive our collective thanks.

We must also thank the British Council office in Paris who has kindly helped in the collection of the pictures from France.

PHILIP JAMES

# CHRONOLOGY

1841 Pierre Auguste Renoir was born at Limoges on February 25, one of the five sons of a poor tailor. The family moved to Paris about four years later. Gounod, who was his singing master at school, wanted him to become a musician, but instead he was put to work in a porcelain factory, where he painted bouquets on plates. Having begun to paint seriously and visit the Louvre, he resolved to become an artist, but had first to earn money to pay for his tuition by painting blinds, murals, etc.; his facility was already astonishing.

1862 He entered the studio of Gleyre at the Ecole des Beaux-Arts, and quickly made friends with Monet, Sisley and Bazille, his fellow pupils. Until Bazille's death in 1870, Renoir often shared his studio.

1864-7 After exhibiting at the Salons of 1864 and 1865, his entry was rejected in 1866, in spite of the intervention of Corot and Daubigny, and again in 1867. He had come at this stage under the marked influence of Courbet.

1869 Though himself too poor at times to buy paints, he brought bread to Monet, then living in penury at Saint Michel, near Bougival. They worked together frequently along the Seine, especially at La Grenouillère, often painting the same motif; the study of water and its reflections encouraged them to adopt vivid brush-strokes and disregard local colour.

1870 During the Franco-Prussian War, Renoir served in the cuirassiers, afterwards returning to Paris during the Commune. For the next four or five years he continued to work frequently with Monet at Argenteuil and elsewhere; they together developed the characteristic Impressionist manner.

1874 Renoir took an active part in the organization of the exhibition of the 'Société anonyme des artistes peintres, sculpteurs, graveurs', himself contributing seven pictures, including *La Loge* and *La Parisienne*. One of Monet's exhibits, *Impression-Sunrise*, prompted the critic Leroy to dub the group 'Impressionists'.

1875 Ten of his works in an auction sale held by the Impressionists at the Hôtel Drouot fetched less than 100 francs apiece.

1876 Renoir showed fifteen works at the second Impressionist Exhibition, meeting then the publisher Charpentier and his wife. He became a regular visitor to the Charpentiers' literary and artistic salon and painted various portraits of the family.

1877 The third Impressionist Exhibition. Renoir showed twenty-one works.

1879 Great success at the Salon with the *Portrait of Madame Charpentier and her Children*. Renoir met at the Charpentiers' the Foreign Office official M. Paul Bérard, who became his other principal patron. Until 1885 he paid frequent visits to the Bérards' house at Wargemont, where he painted many pictures of the family.

1881 Visits to Algeria, Guernsey; also, in the autumn, to Italy, where he was impressed by Raphael and Pompeiian frescoes. On the way back, in February 1882, he worked at l'Estaque with Cézanne who was then trying to make of Impressionism 'something solid and durable like the art of museums'. These experiences tended to turn him away from Impressionism, though he exhibited with the group again, for the last time, in 1882.

1883 One-man show at Durand-Ruel's. Renoir began to transform his manner, concentrating on drawing. In December he visited Cézanne again.

1885 Birth of Pierre, the artist's eldest son. Renoir began to paint *Les Grandes Baigneuses*, the key work of his linear phase; its composition is based on a relief by Girardon.

1892 One of his pictures was purchased by the French State—the first token of official recognition.

1893 Birth of Jean Renoir. Gabrielle, who entered his house at this time, was to become his favourite model.

1897 Despite prolonged opposition from academic painters, the Caillebotte collection of Impressionist pictures at last entered the French national collections. It included six works by Renoir, among which *Le Moulin de la Galette*, *La Balançoire*. Renoir himself was now gradually developing his late style, characterized by plastic forms and hot colour.

1900 *Chevalier de la Légion d'honneur.*

1901 Claude ('Coco'), the third son, was born. His father painted him many times.

1902 Renoir's health, which had begun to decline in 1888, now became much worse; severe attacks of rheumatism gradually crippled him. While spending the summer months at Essoyes, he regularly went south to Cagnes for the winter.

1904 The Salon d'Automne devoted a room to his work: this exhibition was a triumphant success.

1908 His condition worsened. He could now walk only with the aid of two sticks.

1910 Short visit to his friends the Thurneyssens at Munich.

1912 Another attack, followed by an unsuccessful operation. He painted henceforth seated in a bath chair, with the brush attached to his wrist.

1913 Encouraged by Vollard, and with the assistance of Guino, he began to produce sculpture.

1917 When *Les Parapluies* was placed on exhibition at the National Gallery, London, some hundred English artists and art lovers sent Renoir a testimonial of their admiration. 'From the moment your picture was hung among the famous works of the old masters, we had the joy of recognizing that one of our contemporaries had taken at once his place among the great masters of the European tradition.'

1919 December 3, 1919, died at Cagnes.

# AUGUSTE RENOIR

1841-1919

by John Rothenstein, Director and Keeper of the Tate Gallery

With fluency and skill Renoir has set down for us his sheer delight in the sensuous beauty of the world. Spring, summer and autumn: spring of the quickening of plants and the round cheeks of children and the movement of gay and charming girls across the crowded dance floor of the Moulin de la Galette; summer of the French landscape under sun and the lazy afternoon on the river; autumn of fruits and rich maturity. It is an instinctive art, appealing to the common experience of us all, demanding no intellectual effort for its comprehension.

Renoir is not a detached observer—'nothing but an eye'—like Monet, for he responds emotionally to everything he sees; nor is he an artist whose style depends upon a complicated aesthetic, explicit or implied. He hated argument and used, so we are told, to remain silent and bored while his friends, the other Impressionist painters, thrashed out aesthetic problems over the tables of the Café Guerbois and the Café de la Nouvelle-Athènes. His only contribution to aesthetic was a defence of irregularity—a theory of no theory at all.

But this, of course, implies limitations also, and if we are looking for an art of profound revelation or tragic passion it is not to Renoir we should turn. Indeed, he was not even particularly successful at rendering intellectual distinction, as witness his portraits of Théodore de Banville and Wagner; the latter made the day after the composer had finished *Parsifal*. 'Ah! Ah!' exclaimed Wagner on seeing it: 'I look like a Protestant clergyman.' Which is true.

Though inevitably developed in many ways, his taste remained in essence that of the people. He was one of the five sons of a poor tailor and himself went through years of poverty, too hard up at times even to buy paints. Strange though it seems to us now, his works were for many years scorned or ignored. His first great successes came in the 1870s and 1880s when he was taken up by a few wealthy and cultured patrons like the Bérards and the publisher Charpentier, who commissioned him to do portraits of their wives and children. I well remember visiting the Bérards' house at Wargemont nearly thirty years ago, and seeing there the panels with strings of game which Renoir had executed for the dining-room. The picture of the Bérard children—*Afternoon at Wargemont*—had already gone to the National Gallery at Berlin. In the paintings made for such patrons there is extraordinary charm, but also a certain effort at refinement, a prettiness amounting almost to chic, which suggests that Renoir was in danger of becoming a fashionable portrait painter in the sense of making concessions. But for better or worse this did not happen. As Renoir said later, he disliked painting society beauties because 'their skins did not take the light', and their hands, too elegant and white, lack the character which house-work gives. Most of the pictures of his last thirty years were painted from his maids—Gabrielle especially, whose black hair and ruddy glowing cheeks may be recognized again and again. His children also served as models, in particular the young 'Coco' (Claude). When ladies of fashion came to pose for him in his old age he made them look like country wenches.

Renoir's early work showed the influence of Courbet and Delacroix—the leaders respectively of the Realist and Romantic Schools. But by the late 1860s appeared a freer brush-stroke and a lighter tonality; with his friends Monet, Pissarro and Bazille, he developed in the direction of Impressionism. Blond pinks and greens and blues predominate in the pictures of this period; forms are dissolved by light, mottled by light and shade; outlines disappear. The paint is applied caressingly, yet with a touch that is perfectly controlled.

When this style seemed at last to be achieving popularity, Renoir had the courage to break with it and start afresh. He had been to Italy where he admired Raphael and Pompeiian frescoes and had also worked at L'Estaque with Cézanne, who was then developing out of Impressionism towards a more monumental style. It seemed to him that his own works, beside these, were formless and lacked construction. 'Around 1883,' he later confessed, 'a sort of

break occurred in my work. I had gone to the end of Impressionism and I was coming to the conclusion that I did not know how either to paint or to draw. In a word, I was at a dead end.' He destroyed a number of canvases and set about acquiring the craftsmanship he supposed he lacked, in particular concentrating on drawing. This period—sometimes called Renoir's Ingres period because of the stress on line—also marked a certain return to the French eighteenth-century tradition of Boucher; an influence apparent also in the occasional use of subjects drawn from classical mythology.

By the early 1890s his painting had become looser again, and in the following years a strong tendency towards extreme plasticity and hot colour became evident. Though crippled by arthritis, he painted with a brush attached to his wrist. This highly personal late style has often been extolled as Renoir's supreme achievement—a kind of synthesis—but with this opinion, unfortunately, I am unable to agree. True, he was capable of producing masterpieces up to the last, but the majority of the works of this late period have a clumsiness which betrays very clearly the difficulties under which they were created; they are sometimes lacking in freshness, and their colours, in spite of their floridness, lack warmth. There is little doubt but that this high estimate of Renoir's last phase has been fostered by persons interested in disposing of the large number of indifferent and often small fragmentary works that flood the market—works that do the artist little credit, and were not allowed out of the studio in his lifetime.

The great achievement of Renoir's last years is surely his sculpture. In some of his late paintings from 1900 onwards, the plasticity is so strongly marked that figures seem to protrude from the canvas in a kind of polychrome high relief. It was quite natural, therefore, that Renoir's thoughts should at this stage turn to sculpture . . . turn sadly, however, for he was hopelessly crippled and believed all such projects quite unrealizable. To Vollard, his shrewd and gifted dealer, is due the inspiration to commission, as intermediary, the young sculptor Richard Guino, a pupil of Maillol. With Renoir—seventy-three or so and a physical wreck—supervising from his bath chair, Guino modelled the superb *Venus Victrix*, the *Washerwoman*, and the several other pieces. It was a strange, perhaps unique, instance of artistic collaboration. The figures are pure Renoir and could not have been created by Guino; but without Guino's skill and highly intelligent co-operation they would never have existed. The works of these last years entitle us to consider Renoir not as a great painter only, but, like Degas, as a great painter-sculptor.

*July* 20, 1953

PLATE 1 'LA PREMIÈRE SORTIE' [8] 25½ by 19½ inches *Tate Gallery*

PLATE II ALGERIAN WOMAN [3] 33 by 23 inches *Alexander Reid & Lefevre*

PLATE III PORTRAIT OF MME X [7] 25⅛ by 21⅛ inches *Paul Brown*

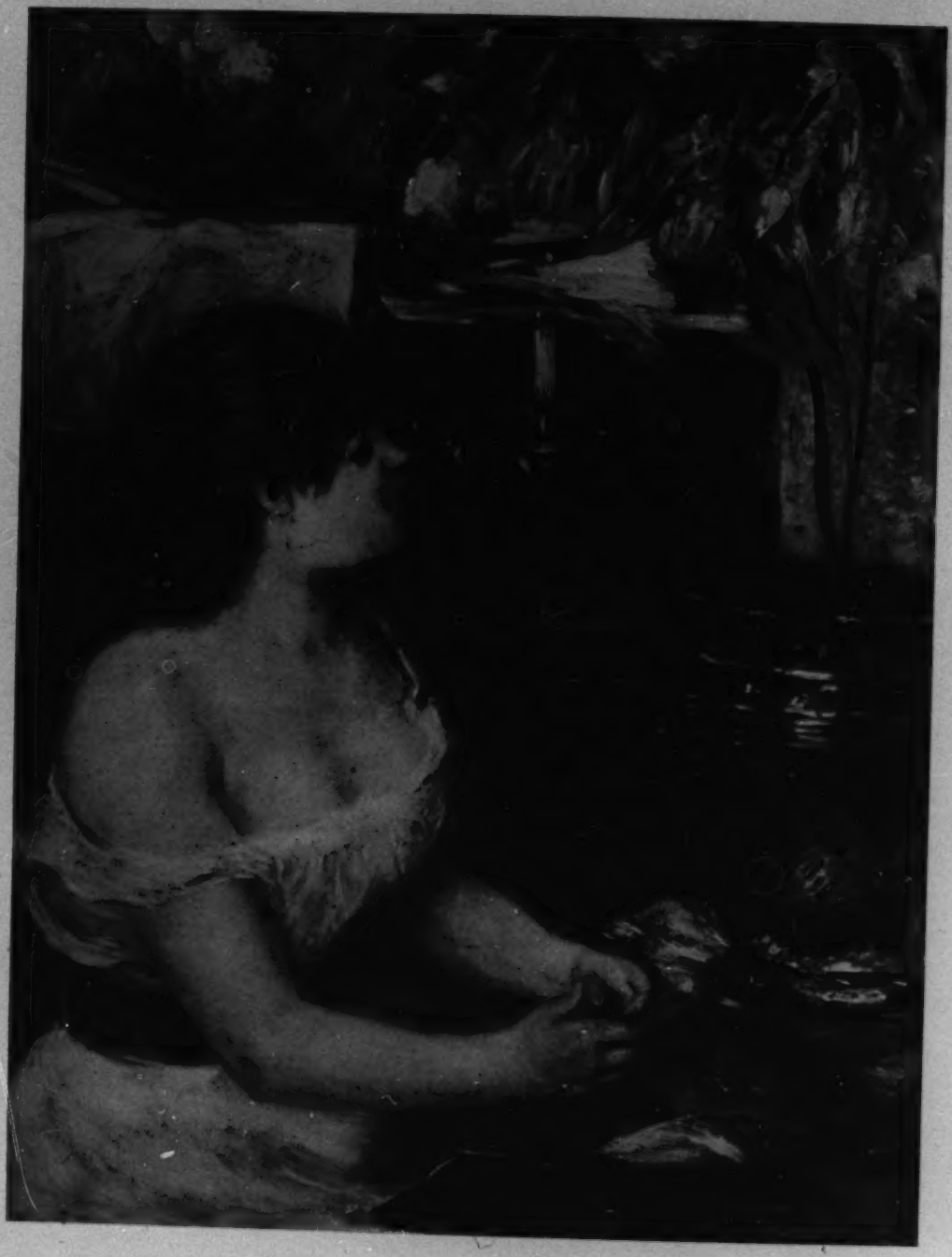

PLATE IV THE GREEN JARDINIÈRE [16] 36¼ by 26¾ inches *Museum of Art, Toledo, U.S.A.*

PLATE V SPRINGTIME AT CHATOU [10]

23½ by 29 inches *Christabel Lady Aberconway*

PLATE VI YOUNG GIRLS PLAYING BATTLEDORE AND SHUTTLECOCK [19] 21¼ by 25½ inches *Institute of Arts, Minneapolis*

PLATE VII MOTHER AND CHILD [18] 29½ by 21½ inches *Sir Alexander Korda*

PLATE VIII PORTRAIT OF MME STÉPHEN PICHON [27]

17 by 10½ inches *Louvre Museum*

PLATE IX ANEMONES [33]

19¼ by 16 inches *M. Philippe Gangnat*

PLATE X SEATED BATHER [41]

32⅛ by 25⅛ inches *M. Charles Durand-Ruel*

PLATE XI WOMAN TYING UP HER SHOE [43]

19⅞ by 22¼ inches *Howe House Trustees*

PLATE XIIa VENUS VICTRIX [47] Height 71 inches *Tate Gallery*

PLATE XIIb MOTHER AND CHILD [48] Height 22 inches *Tate Gallery*

# PAINTINGS

E *indicates that the work will be exhibited at Edinburgh only*
*and* L *at London only*

1862

1 Group by a Boat

Oil on canvas, 20×24 in. 51×61 cm.
Repr: A. Vollard, *Tableaux, pastels, etc.*, Vol. 1, No. 30; *Apollo*, February 1952, p. 44. Formerly in Coll. Durand-Ruel, Paris; also Coll. A. Vollard, Paris. This is one of Renoir's earliest surviving works.
*Lent by Messrs Alexander Reid and Lefevre*

ABOUT 1865

2 Still Life of Apples

Oil on panel, 5×7½ in. 13×19 cm.
Painted on the lid of a cigar box.
*Lent by John Hugh Smith, Esq*

1870

3 Algerian Woman *plate II*

Oil on canvas, 33×23 in. 84×58 cm.
Repr: M. Zahar, *Renoir*, p. 11. This picture once belonged to Claude Monet. Renoir exhibited at the Salon of 1870 a painting of similar theme, *Femmes d'Alger*, now in the Chester Dale Coll., USA; he also painted in 1872 *Parisiennes habillées en Algériennes*. In these pictures may be seen the influence of the paintings of Algerian subjects by Delacroix, above all his *Les Femmes d'Alger*, of which Renoir said 'there is no more beautiful picture in the world'. Renoir executed in 1875, on the commission of M. Dollfus, a copy of Delacroix's *La Noce Juive*.
*Lent by Messrs Alexander Reid and Lefevre*

1872

4 Portrait of Claude Monet

Oil on canvas, 23½×19 in. 60×48 cm.
Repr: M. Florisoone, *Renoir*, p. 36; W. Gaunt, *Renoir*, pl. 14, etc. Claude Monet, the Impressionist painter and friend and frequent painting companion of Renoir. It has been suggested that the sitter is Sisley, but the resemblance is not convincing. Renoir made at least three other portraits of Monet between 1872 and 1875.
*Lent by Mr and Mrs Arthur Sachs*

ABOUT 1873

5 View of Argenteuil

Oil on canvas, 18×25½ in. 46×65 cm.
Bequeathed to the Louvre by Doctor and Madame Charpentier, 1951.
*Lent by the Louvre Museum*

1874

6 'La Loge'

Oil on canvas, 31½×25 in. 80×64 cm.
Repr: C. Roger-Marx, *Renoir*, p. 39; W. Pach, *P. A. Renoir*, p. 47 (in col.), etc. Exhibited in the First Impressionist Exhibition, Paris, 1874, No. 142. The models for this picture were the artist's brother Edmond Renoir, and the Montmartre model Nini. A small study was formerly in the Coll. Jean Dollfus, Paris; a larger variant, dated 1876, was recently in the Coll. Robert Treate Paine in Boston; another version was formerly in the Coll. Georges Viau, Paris.
*Lent by the Home House Trustees*

1875

7 Portrait of Mme X *plate III*

Oil on canvas, 25½×21½ in. 65×54 cm.
Exh: *Renoir*, Galerie des Ponchettes, Nice, 1952, No. 4, and reproduced in catalogue.
*Lent by M. Paul Brame*

ABOUT 1876

8 'La Première Sortie' *plate I*

Oil on canvas, 25½×19½ in. 65×50 cm.
Repr: W. Pach, *P. A. Renoir*, p. 71 (in col.); W. Gaunt, *Renoir*, pl. 28 (in col.), etc.
*Lent by the Trustees of the Tate Gallery, London*

1877

9 Lady with a Parasol

Oil on canvas, 18½×22½ in. 47×57 cm.
Repr: Meier-Graefe, *Renoir*, p. 61.
*Lent by the Museum of Fine Arts, Boston*

ABOUT 1878

10 Springtime at Chatou E *plate V*

Oil on canvas, 23½×29 in. 59×74 cm.
Previously in Coll. the late Mr Samuel Courtauld.
*Lent by Christabel Lady Aberconway*

1878 OR 1879

11 Girl with a Blue Ribbon

Oil on canvas, 15½×13 in. 40×33 cm.
Repr: *Renaissance de l'Art français*, February 1929, p. 97.
*Lent by Herr Walther Halvorsen*

ABOUT 1878-80

12 Young Girl

Oil on canvas, 16½×12¾ in. 42×31 cm.
*Lent anonymously*

ABOUT 1882

13 Portrait of a Girl

Oil on canvas, 20×13 in. 51×33 cm.
*Lent by Miss Margaret S. Davies*

ABOUT 1882

14 Young Girl

Pastel on paper, 13×10 in. 33×25 cm.
Exh: *French Paintings from Mr Peto's Collection*, Arts Council, 1947, No. 19.
Repr: J. Rewald, *Renoir Drawings*, No. 7.
*Lent by R. A. Peto, Esq*

ABOUT 1882

15 Peaches and Almonds E

Oil on canvas, 12×16 in. 30×41 cm.
Exh: *The Kessler Collection*, Wildenstein Gallery, London, 1948, No. 25, and reproduced in catalogue.
*Lent by Mrs A. Kessler*

1882

16 The Green Jardinière *plate IV*

Oil on canvas, 36¼×26¾ in. 92×68 cm.
Repr: Meier-Graefe, *Renoir*, p. 182. Another version, with a cat on the right-hand side, exists in the Coll. Harris Whittemore, Jr, Boston.
*Lent by the Museum of Art, Toledo*

1882

17 Girl with a Chignon

Oil on canvas, 22×18½ in. 56×47 cm.
Repr: A. Vollard, *Tableaux, pastels, etc.*, Vol. 1, No. 44.
*Lent anonymously*

ABOUT 1885

18 Mother and Child *plate VII*

Sanguine and white chalk, 29½×21¼ in. 75×54 cm.
Madame Renoir nursing her first baby Pierre (b. 1885). Renoir painted pictures of this motif in 1885 (Coll. Claude Renoir, Cagnes) and 1886 (Coll. the late Mrs Chester Beatty). This is probably a study from the life for the first version. Renoir later took up the theme again, notably for a bronze group (see No. 45 in this exhibition).
*Lent by Sir Alexander Korda*

1886

19 Young Girls Playing Battledore and Shuttlecock *plate VI*

Oil on canvas, 21¼×25½ in. 54×65 cm.
Repr: M. Drucker, *Renoir*, pl. 84; R. Frost, *P. A. Renoir*, p. 12, etc.
*Lent by the Institute of Arts, Minneapolis*

1887

20 Child with Cat

Oil on canvas, 25½×21¼ in. 65×54 cm.
Repr: M. Drucker, *Renoir*, pl. 86; W. Gaunt, *Renoir*, pl. 59, etc. A portrait of the daughter of the Impressionist painter Berthe Morisot (Mlle Julie Manet, later Mme Ernest Rouart). A study in crayon for this picture is reproduced in J. Rewald, *Renoir Drawings*, No. 44. Renoir painted in 1894 a portrait of Berthe Morisot with her daughter.
*Lent by Madame Ernest Rouart*

ABOUT 1890

21 Landscape with Trees E

Oil on canvas, 21×25 in. 53×64 cm.
*Lent by Mrs A. Kessler*

1890

22 Girl Playing a Guitar

Oil on canvas, 24×19¾ in. 61×50 cm.
Repr: Meier-Graefe, *Renoir*, p. 222.
*Lent by M. Charles Durand-Ruel*

ABOUT 1892

23 Woman Seated at a Stove

Oil on canvas, 18½×20 in. 46×51 cm.
Repr: *Atelier de Renoir*, Vol. II, p. 143, No. 443
*Lent by Mrs C. Walston*

ABOUT 1892

24 Outskirts of Pont Aven

Oil on canvas, 21½×25½ in. 55×65 cm.
Repr: A. C. Barnes and V. de Mazia, *The Art of Renoir*, p. 304. Renoir worked at Pont Aven in Brittany in 1892 and again in 1893. Pont Aven was a favourite haunt of painters, being particularly associated with Gauguin and his followers.
*Lent by Count Antoine Seilern*

ABOUT 1893-5

25 Gabrielle

Oil on canvas, 12×16 in. 41×31 cm.
Gabrielle, who had entered Renoir's house as a maid in

1893, became during the next twenty years his favourite model. She eventually left his service just before the First World War to marry an American painter.
*Lent anonymously*

ABOUT 1895

26 Head of Gabrielle

Oil on canvas, 9×8 in. 23×20 cm.
*Lent by Sir Kenneth Clark, KCB*

1895

27 Portrait of Mme Stephen Pichon *plate VIII*

Oil on canvas, 17×10½ in. 43×27 cm.
Bequeathed by Mme Stephen Pichon to the Louvre, 1934.
*Lent by the Louvre Museum*

1895

28 Two Girls *cover*

Pastel, 30½×25½ in. 78×64 cm.
*Lent by R. A. Peto, Esq*

1898

29 Breakfast at Berneval: Pierre and Jean Renoir

Oil on canvas, 32×25½ in. 81×65 cm.
Repr: *Atelier de Renoir*, Vol. I, p. 60, No. 185; M. Drucker, *Renoir*, pl. 124, etc. Pierre Renoir (1885-1952), the artist's eldest son, seen here in the foreground, became a distinguished actor; he was closely associated with Louis Jouvet. Jean Renoir (b. 1894) is the film director.
*Lent by Lady Marks*

ABOUT 1900

30 Bather

Red crayon, 36×28½ in. 92×72 cm.
*Lent by Sir Alexander Korda*

1903

31 Coco and His Nurse in the Garden at Essoyes

Oil on canvas, 7½×7 in. 19×18 cm.
Repr: C. Roger-Marx, *Renoir*, p. 113 (in col.), etc. In M. Gangnat Sale, 1925, No. 158, and repr. 'Coco' was the baby name of Claude (b. 1901), the artist's youngest son; he is now a cameraman. Renoir bought a house at Essoyes in 1898.
*Lent by M. Philippe Gangnat*

1908

32 Portrait of M. Ambroise Vollard

Oil on canvas, 25½×21½ in. 81×64 cm.
Repr: A. Vollard, *Tableaux, pastels, etc.*, Vol. I, No. 247; W. Gaunt, *Renoir*, pl. 83. Ambroise Vollard, the Parisian dealer and friend of the Impressionists, is seen examining a statuette by Maillol. Vollard, who had first met Renoir in 1895, afterwards wrote a lively biography of the artist (see Bibliography). There are several other portraits of Vollard by Renoir, notably: head and shoulders holding a cat (1915); full-length, in the costume of a toreador (1917).
*Lent by the Home House Trustees*

1909

33 Anemones *plate IX*

Oil on canvas, 19½×16 in. 50×41 cm.
In M. Gangnat Sale, 1925, No. 118, and repr.
*Lent by M. Philippe Gangnat*

ABOUT 1910

34 Trees

Oil on canvas, 15×19½ in. 38×49 cm.
This was given by Renoir, together with Nos. 33, 37 and 38 in this exhibition, to the painter Albert Marquet.
*Lent by Madame Albert Marquet*

ABOUT 1910

35 A Bridge

Oil on canvas, 7½×11½ in. 19×29 cm.
*Lent by Madame Albert Marquet*

ABOUT 1910

36 Two Girls in a Field

Oil on canvas, 18½×22 in. 47×56 cm.
Repr: Meier-Graefe, *Renoir*, p. 344.
*Lent by the Mayor Gallery*

ABOUT 1910

37 Roses in a Pot

Oil on canvas, 13×11½ in. 33×29 cm.
*Lent by Madame Albert Marquet*

ABOUT 1910

38 Girl with a Hat

Oil on canvas, 5½×7 in. 15×18 cm.
*Lent by Madame Albert Marquet*

ABOUT 1910

39 Landscape at Cagnes

Oil on canvas. 21×25½ in. 53×65 cm.
Renoir, who had first 'discovered' Cagnes in 1899, regularly spent the winter months there from 1903 onwards.
*Lent anonymously*

1911

40 Shepherd Boy

Oil on canvas, 29½×36½ in. 75×93 cm.
Repr: M. Drucker, *Renoir*, pl. 154; W. Pach, *P. A. Renoir*, p. 115 (in col.), etc. This is a portrait of the son of a German industrialist named Thurneyssen. Renoir had painted a portrait of Frau Thurneyssen at Cagnes in 1908, and in 1910, while staying with the family near Munich, he painted Frau Thurneyssen again, with her little daughter on her knees. These pictures are quite conventional in treatment. The present portrait, which was executed at Cagnes in 1911, has, however, been turned by Renoir into a classical improvization.
*Lent by the Rhode Island School of Design, Providence, Rhode Island*

1914

41 Seated Bather *plate X*

Oil on canvas, 32½×25½ in. 83×65 cm.
Repr: Albert André, *Renoir*, pl. 84.
*Lent by M. Charles Durand-Ruel*

ABOUT 1916

42 The Cup of Tea

Oil on canvas, 19¾×23½ in. 50×60 cm.
Repr: Meier-Graefe, *Renoir*, p. 346; *Atelier de Renoir*, Vol. II, pl. 173, No. 548.
*Lent by James Archdale, Esq*

PROBABLY 1918

43 Woman Tying Up Her Shoe *plate XI*

Oil on canvas, 19¾×22½ in. 51×57 cm.
Repr: Meier-Graefe, *Renoir*, p. 422; R. Wilenski, *Modern French Painters*, pl. F (in col.), etc.
*Lent by the Home House Trustees*

## ADDENDA

1874

44 'La Parisienne' *Frontispiece*

Oil on canvas, 63×41½ in. 160×105 cm.
Repr: *The Connoisseur*, December 1951, p. 189. Exhibited in the First Impressionist Exhibition, Paris, 1874, No. 143. In H. Rouart Sale, Paris, 1912. This picture forms part of the important collection of French nineteenth century and Old Master paintings and sculpture bequeathed to the National Museum of Wales by the late Miss Gwendoline E. Davies in 1951.
*Lent by the National Museum of Wales*

ABOUT 1888

45 'La Coiffure' L

Oil on canvas, 31¾×22½ in. 81×58 cm.
Repr: M. Florisoone, *Renoir*, p. 105 (in col.); M. Drucker, *Renoir*, pl. 92, etc. Formerly in Coll. Durand-Ruel, Paris.
*Lent by Marlborough Fine Art Ltd*

ABOUT 1890

46 Bust of Nude Woman

Oil on canvas, 21½×18 in. 55×46 cm.
Repr: M. Drucker, *Renoir*, pl. 94 (in col.). In G. Cognac Sale, 1952, No. 55.
*Lent by the O'Hana Gallery*

1901

46A Jean Renoir Aged Seven L

Oil on canvas, 19×22½ in. 47×57 cm.
The artist's second son, born 1894
*Lent by Basil Barlow, Esq*

# SCULPTURE

1915-16

## 47 Venus Victrix *plate XIIa*

Bronze, h. 71 in., w. 43 in. 180×110 cm.
Haesaerts, No. 6. A small standing Venus, h. 24 in., had been executed in the summer of 1913 by Richard Guino, on the order of Vollard, after a drawing by Renoir, and under Renoir's direction. The *Large Standing Venus*, or *Venus Victrix*, was executed from 1915 through to 1916 by Guino under Renoir's guidance, working from the small Venus and some new sketches made by Renoir for this purpose. According to Haesaerts, from whom the above information is derived, the bronze should be dated, almost illegibly, 1916; but in fact the date on this cast seems to be 1914. The *Venus Victrix* is one of the sculptures in whose creation Renoir himself most actively participated.
*Lent by the Trustees of the Tate Gallery, London*

1916

## 48 Mother and Child *plate XIIb*

Bronze, h. 22 in. 54 cm.
Haesaerts, No. 17. The group, which portrays Mme Renoir nursing her first baby Pierre, was executed at Essoyes by Richard Guino for and under the guidance of Renoir, after a painting by Renoir done in 1885 (Coll. Claude Renoir, Cagnes) and a repetition of 1886 (Coll. the late Mrs Chester Beatty). A study in sanguine and white chalk for the earlier painting is in this exhibition (No. 18). Madame Renoir had died in 1915 and the group was intended as a study for a large statue to be placed on her tomb at Essoyes. In the end, however, only the head was rendered in larger dimensions.
*Lent by the Trustees of the Tate Gallery, London*

1916

## 49 The Small Washerwoman

Bronze, h. 14 in. 35 cm.
Haesaerts, No. 20. A study for *The Washerwoman* (No. 50 in this exhibition). Made by Guino at Cagnes on Vollard's order and under Renoir's direction. There are several variants. This cast used to belong to Roger Fry.
*Lent by the Home House Trustees*

1917-18

## 50 The Washerwoman

Bronze, h. 48 in., l. 53 in., w. 22 in. 123×135×55 cm.
Haesaerts, No. 21. Renoir planned two large statues intended to complement each other, one suggestive of Fire, the other of Water: a blacksmith heating an iron, a washerwoman rinsing the laundry. The present work was made at Cagnes in 1917 by Guino, working from the small washerwoman (above, No. 49) and some drawings by Renoir. Renoir himself hardly intervened at all in its elaboration. Unfortunately, Renoir quarrelled with Guino in December, 1918, so that the large Blacksmith was never executed and the large Washerwoman remained in a rough state.
*Lent by the Trustees of the Tate Gallery, London*

# ADDENDA

1908

## 50A Coco

Bronze, h. 11 in. 27 cm.
Haesaerts, No. 2. Claude (b. 1901), the artist's youngest son. Renoir had made in 1907 a small medallion of Claude with the head in profile, to be set into the fireplace of the dining room of Les Collettes, Cagnes. Both these sculptures were executed entirely by Renoir, whose hands were then only partly paralysed. When he wanted to model again four or five years later, however, his hands were entirely paralysed and Richard Guino had to be called in to help him.
*Lent by Louis Hoare, Esq.*

# BIBLIOGRAPHY

As the literature on Renoir is profuse, it has only been possible here to list some of the principal monographs, including those mentioned in the catalogue entries. For more complete bibliographies, see M. Drucker, *Renoir*, Paris 1944, and J. Rewald, *The History of Impressionism*, New York 1946. The latter gives an excellent account of the Impressionist movement as a whole.


André, A.: *Renoir*, Paris 1923, 1928.
André, A., and Elder, M.: *L'Atelier de Renoir*, 2 vols., Paris 1931.
Barnes, A. C., and Mazia, V. de: *The Art of Renoir*, New York 1935.
Drucker, M.: *Renoir*, Paris 1944.
Duret, T.: *Renoir*, Paris 1924, New York 1937.
Florisoone, M.: *Renoir*, Paris 1937.
Fosca, F.: *Renoir*, Paris 1923, London 1924.
Frost, R.: *Pierre-Auguste Renoir*, New York 1944.
Gaunt, W.: *Renoir*, Phaidon Press, London 1952.
Haesaerts, P.: *Renoir: Sculptor*, New York 1947.
Meier-Graefe, J.: *Renoir*, Leipzig 1929.
Pach, W.: *Pierre Auguste Renoir*, New York 1950.
Rewald, J.: *Renoir Drawings*, New York 1946.
Rivière, G.: *Renoir et ses Amis*, Paris 1921.
Roger-Marx, C.: *Renoir*, Paris 1933.
Vollard, A.: *Tableaux, pastels, et dessins de Pierre Auguste Renoir*, 2 vols., Paris 1918.
Vollard, A.: *Renoir*, Paris 1918, 1920, 1938.
Vollard, A.: *Renoir: An Intimate Record*, New York 1925. (English edition of the above.)
Zahar, M.: *Renoir*, London 1948.


# LIST OF OWNERS

Christabel Lady Aberconway, 10
James Archdale, Esq, 42
Basil Barlow, Esq, 46A
Boston, USA, Museum of Fine Arts, 9
M. Paul Brame, 7
Cardiff, The National Museum of Wales, 44
Sir Kenneth Clark, KCB, 26
Miss Margaret S. Davies, 13
M. Charles Durand-Ruel, 22, 41
M. Philippe Gangnat, 31, 33
Herr Walther Halvorsen, 11
Louis Hoare, Esq, 50A
Mrs A. Kessler, 15, 21
Sir Alexander Korda, 18, 30
London, Home House Trustees, 6, 32, 43, 49
The Tate Gallery, 8, 47, 48, 50
Marlborough Fine Art Ltd, 45
Lady Marks, 29
Mme Albert Marquet, 34, 35, 37, 38
The Mayor Gallery, 36
Minneapolis, USA, Institute of Arts, 19
The O'Hana Gallery, 46
Paris, The Louvre, 5, 27
R. A. Peto, Esq, 14, 28
Providence, Rhode Island, USA, Rhode Island School of Design, 40
Mme Ernest Rouart, 20
Messrs Alexander Reid and Lefevre, 1, 3
Mr and Mrs Arthur Sachs, 4
Count Antoine Seilern, 24
John Hugh Smith, Esq, 2
Toledo, USA, Museum of Art, 16
Mrs C. Walston, 23


COPLAND LIBRARY

*RENOIR* EDINBURGH FESTIVAL 1953

'La Parisienne'-[44]
63 by 41½ inches
*National Museum of Wales*

# *RENOIR*

AN EXHIBITION SPONSORED BY

*THE EDINBURGH FESTIVAL SOCIETY*

AND ARRANGED JOINTLY WITH THE

*ROYAL SCOTTISH ACADEMY*

AND THE

*ARTS COUNCIL OF GREAT BRITAIN*

AT THE ROYAL SCOTTISH ACADEMY

EDINBURGH 1953

COVER: *Two Girls* [28], 30¾ × 25¼ *in.* *R. A. Peto, Esq*

*The colour blocks for the Frontispiece have been kindly lent by the National Museum of Wales*

Printed by the Shenval Press, London and Hertford

# FOREWORD

This Renoir Exhibition, the first devoted to his works to be held in Great Britain for many years, follows appropriately the Degas Exhibition which was one of the most important and popular contributions to last year's Festival.

The selection of the works shown in this Exhibition has been made on behalf of the Edinburgh Festival Society by Sir John Rothenstein, Director and Keeper of the Tate Gallery; on behalf of the Royal Scottish Academy by Mr William MacTaggart, and on behalf of the Arts Council by Mr Philip James, and for this work the Festival Society wishes to record its gratitude.

We are indebted to the Royal Scottish Academy and its President, Sir William Hutchison, for the use of the central gallery and for all the facilities which have been put at our disposal, and we gratefully acknowledge that in addition to his work as a selector Sir John Rothenstein has also contributed an introduction to this catalogue which has been compiled by Mr R. Alley of the Tate Gallery.

*August* 1953

To Mr Philip James and Mr Gabriel White of the Arts Council our thanks are due for undertaking, as in previous years, the organization of our Festival Exhibitions.

Finally, we must thank all the lenders, and in particular H.E. The French Ambassador and the French Authorities who, through l'Association Française d'Action Artistique, have contributed five paintings, two of which come from the Louvre. No less than four pictures have been generously lent by four public collections in the United States—those of Boston, Providence, Minneapolis and Toledo. The National Museum of Wales has contributed the splendid *La Parisienne*, recently bequeathed to them by the late Miss Gwendoline E. Davies. Three major works have been lent by the Home House Trustees through the Courtauld Institute of Art. To the other lenders, both public and private, whose names appear elsewhere, the Edinburgh Festival Society offers its heartfelt gratitude.

IAN HUNTER
*Artistic Director*
*Edinburgh Festival Society*